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ploying 35 introductory particles and combinations of particles, and 26 sequent particles. Isocrates and Lysias come next. Part V (162-185) concludes the study with a tabular and analytical presentation of the transitional usage of the individual Attic orators. The writer finds that in definiteness, prominence, and clearness in the use of transitions the orators have this rank: Aeschines, Demosthenes, Isaeus, Lycurgus, Andocides, Isocrates, Antiphon, Lysias, Hypereides, Deinarchus.

Mr. Elliott's study is largely statistical and bristles with tables, figures, and percentages. We are told, for example (168), that in versatility "Lysias uses the *dism-top.*, *proth.*, *top.* and *conj.* classes in six combinations of grade and location, the *dism-proth.* and *dism-conj.* in five, the *asyn.* in three, the *dism-asyn.* in one". The presentation is inevitably dry and no effort is made to clothe the skeleton with life or to explain for the benefit of the student why, for example, Lysias, the canon of the Attic style, and Isocrates, with his lengthy periods, both rank so low in the effective use of transition.

But the writer has well accomplished what he set out to do and he has done it with industry, patience, and very unusual thoroughness. It is because of this thoroughness that the study should be of value to students of Greek prose style.

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Madness in Greek Thought and Custom. By Agnes Carr Vaughan. Baltimore: J. H. Furst Company (1919). Pp. 74<sup>1</sup>.

This very interesting University of Michigan dissertation shows the decided influence of Professor Campbell Bonner, who has done so much for the study of Greek folk-lore and mythology. It is a pleasure to read a dissertation that really is a sociological investigation and that reveals a wide knowledge of Greek, not limiting itself to some narrow linguistic field, but using all evidence, whether literary, archaeological, or folk-lore. Up to the year 1909 the subject of this dissertation had not been treated since the dissertation of Thomée, *Historia Insanorum Apud Graecos* (Bonn, 1830), except in its legal and pathological aspects (compare Semelaigne, *Études Historiques sur l'Aliénation Mentale dans l'Antiquité*, Paris, 1869). In 1909, in Giessen, appeared Tambornino's *De Antiquorum Daemonismo*, which is confined to the theory of possession.

The present dissertation gives a summary and criticism of these works, but goes further, and, instead of attempting an historical study of the medical theories and treatment of madness in ancient times, studies the popular conception of insanity and the popular methods of dealing with it as shown in Greek literature and by

parallel customs preserved in modern folk-lore. Not only the popular beliefs concerning the causes and the cure of madness are studied, but also the relation of madness to religion, society, and law. The general conclusion reached is that the whole question of madness was dealt with largely by popular custom, except in cases where the madman was of positive value through his connection with religion, or was a positive menace to the State. The more special conclusions are that the Greeks ascribed madness to some superhuman power which had entered into the victim (Chapter II); that the personal sanctity of the madman varied in proportion to the reverence in which the gods were held (Chapter III); that, as his connection with religion decreased, he became less of a social factor and was regarded as waste material and the State left provision for his welfare to popular custom (Chapter IV); that Greek law took little account of the madman, who was considered only partially responsible. The law deprived him of testamentary and adoptive rights, and did not protect him against himself or against the machinations of others (Chapter VI). In the fifth chapter there is a study of the cures, which consisted in sacrifice, participation in the mysteries, purificatory rites, such as the wearing of amulets, the use of quasi-medical preparations, etc.

The method of the dissertation is excellent and systematic, the style clear and readable, and the conclusions reached are sound. Only a few minor points occurred to me as worthy of addition or criticism.

For lycanthropy and the were-wolf stories (10, 11, 25) I miss a reference to Hertz, *Der Werwolf*, and to Kirby Smith's article, *An Historical Study of the Werwolf in Literature*, Publications of the Modern Language Association of America, Volume IX, 1-42, or, New Series, Volume II, 1-42 (1894). In the latter article, at page 38, note 2, several important references are given. In the discussion (31) of the red-figured *celebe* in the Institute of Fine Arts in Chicago, which represents the madness of Salmoneus, there should be references to Robert, *Apophoreton* 105 f., especially the note on page 105 (Halle, 1903); Reinach, *Revue Archéologique* 4.160; Otto, *Philologus*, 18.188; Radermacher, *Rheinisches Museum* 63.554 f. The subject was treated by Sophocles in a satyr play, in painting by Polygnotus, and is often referred to in ancient literature (compare Robert, *Die Griechische Heldensage*, 202-203). There is no question of sacrifice, as Miss Vaughan thinks, and her interpretation (32, 35), that the figure represents an escaped madman destined for sacrifice, possibly as a scapegoat, will not hold. In treating human sacrifice (35) and its survivals, Miss Vaughan should have consulted the very important Locrian inscription about the sacrifice and sending of maidens to Ilium which confirms the story of the sacrifice of Locrian maidens in Lycophron's *Alexandra* and in Strabo. This inscription was published by Wilhelm, in *Jahreshefte des Oesterreichischen Archäologischen Instituts* 14 (1911), 163-256, especially 175-179.

<sup>1</sup>Copies of this dissertation may be obtained from Mr. R. C. MacMahon, bookseller, 78 West 55th Street, New York City.  
C. K.

There are lacking many stories of madness, such as that of the daughters of Cecrops driven mad by the wrath of Athena and flinging themselves from the Acropolis, and of the daughters of Minyas going mad and craving human flesh (Plutarch, *Quaestiones Graecae* 38). The stories of love-madness leading to suicide, as in the legend about Sappho's leap, might have been included, and surely there should be a treatment of the personification of madness as *Mania* or *Lyssa*. *Lyssa* occurs on the Actaeon vase in Boston and is probably a loan from literature (*Monumenti Inediti Publicati dall'Istituto di Corrispondenza Archeologica* II, Pl. 42, 1; Beazley, *Red-figured Vases in America*, 174). *Mania* occurs on the famous vase signed by Asteas, to which there is a vague reference in note 165 (page 43). But there should be a reference to an up-to-date publication, such as Patroni, *Ceramiques Antiques* 39, Fig. 36; Hauser-Reichhold, *Griechische Vasenmalerei* 3.62, Fig. 29; Leroux, *Vases Grecs et Italo-Grecs du Musée Archéologique de Madrid*, 205 f., Pl. XLV. The madness of Ajax is another famous case, a detailed study of which in literature from the *Little Iliad* down to Sophocles and later times and in art from the earliest representations on vases down to the famous Hellenistic Homeric Bowls would have yielded interesting results.

In the discussion of whipping (44.53-55) reference might have been made to the interesting Pompeian frescoes (*Notizie Degli Scavi*, 7 [1910], 54, Pls. XV-XVII) which may represent initiation of women by flagellation into the rites of Dionysus, such as Pausanias mentions (8.23.1). Whipping has even been used in modern times as a cure for madness and, especially, hysteria, as for example, a few years ago in a sanatorium at Wilhelmshöhe, Germany. As an illustration of Herondas's third mime the lines which Goethe used as a motto of his autobiography, and the scene in Baumeister's *Bilder*, 638, might have been cited, to say nothing of the cases of *sandalokratia* which occur in Greek literature and Greek art (Wolters, *Athenische Mittheilungen* 30 [1905], 399-407). The use of the nail to cure madness or to flay the demon (58) is probably connected with the use of the nail in curse-inscriptions, where there are many examples (compare also Judges 4.21; Isaiah 22.23).

The dissertation is, as has been said, a very important contribution, and the subject should be continued for Roman thought and custom. It would yield much interesting material even for character-study, as has been shown, in the case of Claudius, by Dr. T. C. Ruth in his unpublished Johns Hopkins dissertation on *The Problem of Claudius*.

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*The Silver Age of Latin Literature From Tiberius to Trajan.* By Walter Coventry Summers. London: Methuen & Co.; New York: Frederick A. Stokes Company (1920). Pp. xii + 323. 10 sh., 6 d.

Mr. W. C. Summers, Professor of Latin in the Univer-

sity of Sheffield, well known in America because of his edition of *Select Letters of Seneca* (1909, see *THE CLASSICAL WEEKLY* 7.125-126), has now laid the classical student under a further obligation, by a masterly sketch of the whole period to which Seneca belonged.

After an introductory chapter on *The Declamations* and the *Pointed Style*, the literature of the period is discussed by departments—epic, drama, satire, oratory, history, philosophy, etc. Under this arrangement such writers as Seneca and Tacitus are treated under several different headings. Professor Summers's critical judgments are regularly sound, and well expressed. His illustrative passages are given in English, many of them in English verse, and his translations are always good. The sections which deal with Valerius Flaccus and Seneca are particularly good. His book is excellent, for the professed student of Latin or for the general reader.

On page 3 there is an unfortunate statement in round numbers which makes Horace publish his *Satires* as early as 43 B. C. On page 24 the expression "the crossing into Italy" is apparently a slip of the pen for Scipio's 'crossing into Africa'.

I have made a few marginal notes on the paragraphs dealing with the influence of Latin writers of the Silver Age upon later literature.

Page 52. Both the dedication and the close of Petrarch's *Africa* have a close parallel in the corresponding parts of Statius's *Thebais*. And the amazement of the denizens of Tartarus at the coming of Petrarch's *Sophonisba* seems to have been suggested by their amazement when "the bishop Amphiorax . . . fil thurgh the ground to helle". The dedication of the *Thebais* is imitated in Sannazaro's *Fourth Eclogue*; the *envoi*, at the close of Spenser's *Shepherd's Calendar*. Spolverini's *La Coltivazione del Riso* borrows part of the *envoi*, and applies it to Luigi Alamanni:

le cui sante orme

Seguo da lungi, e riverente adoro.

Dante's *Inferno*, 26.52 ff., alludes to the funeral pyre of Eteocles and Polynices, *Thebais* 12.431 ff. Ben Jonson's *Catiline*, 4.755-757, alludes to the death of Capaneus, *Thebais* 10.936-939.

Ennius's story of the decapitated trumpeter,

cumque caput caderet, carmen tuba sola peregit,

has its parallel not only in Statius (page 37), but also in Silius Italicus 4.173-174, and even in Dryden's *Conquest of Granada* (of the head of a decapitated bull),

It fell so quick, it did even death prevent,  
And made imperfect bellowsings as it went.

Page 84. With Juvenal 10.22, compare Chaucer, *Wife of Bath's Tale*, 1192-1194,

Iuvenal seith of povert merily:

'The poure man, whan he goth by the weye,  
Bifore the theves he may singe and pleye'.

Mantuan's *Codricque suppellex*, Ecl. 5. 104; alludes to Juvenal 3.203. With Juvenal 7.32, compare Spenser, *S. C.* 10.31,

So praysen babes the Peacocks spotted traine;